REGION IV MEETING

National Association of Educational Broadcasters

October 1, 1954

Station WOI

Iowa State College, Ames, Iowa

N A E B R E G I O N I V M E E T I N G

October 1, 1954

Stations WOI-AM-FM-TV

Iowa State College

Ames

MEETING HOSTS

Richard B. Hull, WOI-AM-FM-TV, Director, Region IV

Richard Vogl, WOI-AM-FM, Program Director

Mary Jayne Clausen, WOI-AM-FM, Music Librarian

Keith Ketcham, WOI-AM-FM-TV, Chief Engineer

Chris Donaldson, WOI-TV, Program Director

NAEB STAFF REPRESENTATIVES

Harry Skornia, Executive Director, NAEB Headquarters

Harold Hill, Associate Director, NAEB Headquarters

John Holt, Director, Tape Network, NAEB Headquarters

SPEAKERS

Dr. Charles E. Friley, President Emeritus, Iowa State College

Dr. Burton Paulu, Director KUOM, University of Minnesota

John W. Dunn, Vice President, NAEB, and Director of
Oklahoma Educational Television Authority

N A T I O N A L A S S O C I A T I O N O F E D U C A T I O N A L

B R O A D C A S T E R S

DISTRICT MEETING — IOWA STATE COLLEGE — REGION IV

October 1, 1954

10:00 Registration — WOI-AM-FM Studios in Service Building
Mary Jayne Clausen will be at the Registration Desk. She will be happy to check travel schedules or make appointments.

10:15 Opening Remarks — WOI-AM Studio A - Richard Hull, Regional Director
Introduction of NAEB Officials
John Dunn, Director Radio & Television, University of Oklahoma and NAEB Vice-President
Harry Skornia, Executive Secretary, NAEB Headquarters
Harold Hill, Assistant Executive, NAEB Headquarters
John Holt, Director, NAEB Tape Network Service

10:30 Tour of WOI AM FM TV Facilities, Studio & Transmitter
Keith Ketcham, WOI Chief Engineer
Richard Vogl, AM FM Program Director
Chris Donaldson, TV Program Director

12:00 Adjourn for Lunch

12:30 Luncheon - New Dining Room, Memorial Union

Luncheon Address - "Broadcasting in Great Britain"
Dr. Burton Paulu, NAEB Fulbright Representative from KUOM, University of Minnesota

2:00 Business Session - Council Chambers, Memorial Union Bldg.
"The NAEB - Present and Future" - John Dunn, Vice-President
"Headquarters Operations" - Dr. Harry Skornia, Secretary
"The NAEB Network" - John Holt, Network Manager

Business Items:
- NAEB Problems Ahead
- Tape Network Problems
- Associate Membership Rights
- Organization Objectives
- Radio & Television Policies
- (Other Suggestions by Members)

3:10 Coffee Break

3:45 Business Session Resumes

5:00 Adjournment

5:45 Visitors Hour - Hotel Sheldon-Munn

6:45 NAEB Dinner - Hotel Sheldon-Munn

SUMMARY OF THE MEETING

October 1, 1954

10:00 a.m. - Registration, WOI Studios

10:15 a.m. - Opening session, WOI Studios

Members of NAEB Region IV were welcomed by Richard B. Hull, Region IV Director and Radio-Television Director of the host institution.

Hull introduced Mr. John W. Dunn, NAEB Vice President, who extended an additional welcome on behalf of the national organization.

Dr. Harry Skornia was then introduced. He spoke briefly on the benefits which have accrued from other NAEB district meetings and congratulated Region IV on the number of institutions and stations represented in its first meeting. Skornia then introduced Harold Hill, Associate Director; and John Holt, Tape Network Director, who accompanied him from NAEB Headquarters.

Hull introduced Mr. Richard Vogl, Program Director of WOI, who was in charge of arrangements for the meeting. Vogl made announcements concerning the program for the day. Other members of the host institution were also introduced.

10:45 a.m. - Tour of WOI AM FM TV Facilities

The tour was conducted by Richard Vogl, WOI AM FM Program Director; Keith Ketcham, WOI AM FM TV Chief Engineer; and Chris Donaldson, WOI-TV Program-Production Director.

12:00 noon - Adjourned for luncheon

12:30 p.m. - Luncheon, Memorial Union Private Dining Room

Hull introduced NAEB Region IV members individually as well as luncheon guests. The guest list included several members of the WOI AM FM TV staff as well as Dr. Charles E. Friley, President Emeritus, Iowa State College; and Mr. C. R. Elder, Director of Information Service, Iowa State College.

1:30 p.m. - Luncheon Address, Memorial Union Council Chamber

"Broadcasting in Great Britain", Dr. Burton Paulu, Director of Station KUOM, and NAEB Fulbright Fellow in the United

Kingdom, 1953-54. Summary transcript of Dr. Paulu's address appended.

2:15 p.m. - Business Session, Memorial Union, Council Chamber

Hull presided. He opened by inviting each NAEB headquarters representative to outline the various services and functions of the national headquarters.

Skornia: Outlined the steady growth of headquarters staff and services citing as examples the tape network, placement service, engineering consultation service, newsletter, workshops, clinics, management and labor consultation, scholarships and fellowships. He said Headquarters now has a staff of 12 persons.

Hull: Asked for more information on the new engineering consulting service of NAEB.

Skornia: Explained the national organizations set up to service the needs of new and prospecting educational TV stations did not provide for handling the questions regarding technical operations of a new station. Recognizing this need the Fund for Adult Education made a grant to NAEB to hire an engineering consultant, Mr. Cecil Bidlaek. While most of his activities are in the field of TV he also supervises the technical operation of the tape duplicators at Headquarters. The addition of technical consulting service by NAEB was primarily an outgrowth of studies and advice from the NAEB engineering committee.

From the Floor: How is the new Placement Service working?

Skornia: Said the number of persons now listed and available for positions far outruns the current demand for employees. This is due in large part to the discontinuance or deferment of two or three educational TV developments throughout the country where staffs were assembled and later dismissed.

From the Floor: Do you have enough people and time to do the things Headquarters is asked to do?

Skornia: Said Headquarters staff is plenty busy but would not recommend adding to its staff right now. "I would rather starve along on a slightly overworked basis but have everybody feel that they've got an organization which is not a luxurious one; that is, get by on bare essentials, but adequate enough in those critical points to have a small reserve left over which can be thrown in where needed." He then added that he wished Headquarters had a full-time Newsletter editor.

From the Floor: But do you really have time to do all the things Headquarters tries to do?

Skornia: Said there are certain basic things like the tape network which absolutely must come first and be done right. If the time ever comes when Headquarters cannot do these basic things properly, it will be necessary to expand the staff. He continued:

"I was reading the other day that this year would be a year of clarification (for educational broadcasting and NAEB). Everybody has wanted the NAEB to say what we're doing and where we're going. We have meetings about once a month in Washington in which five organizations sit around a table and try to decide which one of us could maybe be liquidated with the greatest advantage to the reduction of total confusion. Harold (Hill) and I have worked over draft after draft of what NAEB is and where it's going. Now, that's not where those drafts should originate, and the one appeal that I came out here with was that you become articulate members, and each person get off his chest his viewpoints of what the NAEB should be as an association, where it should go and what it should do."

Dunn: ". . .Some of us can remember when there were only 22 members of NAEB. Now there are more than 200, and many of these people have joined NAEB without ever realizing what it means to be a member of the National Association of Educational Broadcasters. A great deal of responsibility rests upon each of us as members. . .Educational broadcasting won't sell itself any more than soap will sell itself without a lot of promotion, a lot of talk, a lot of performance. I personally think the greatest dangers that face NAEB are in the rather lukewarm, lackadaisical attitudes on the part of members. . ."

Hull: Asked John Holt to speak about the tape network and its problems.

Holt: "We have one primary task to take the series of programs which have been selected by the Network Acceptance Committee, schedule them in the best possible manner and distribute them. To do this we have two duplicators. The first one which we've had about two years has been rebuilt and works pretty well. The second duplicator has done a fine job and is making our operation a lot more efficient. We have at present about 7,000 tapes to work with. . . There have been some queries as to why we have lost from 20-25% of our tapes. . .(The answer is) a majority of stations are inclined to send us tapes that aren't quite as good as the ones they received. . .We try to preserve tapes by splicing as little as possible. . .When we

do splice a tape it is because we received back (from a station) a short reel and have to fill it up in order to make use of it. . ."

From the Floor: How many programs do you have in reserve now for the future?

Holt: Replied that a number of programs are still before the Network Acceptance Committee for selection, cited a few examples and said he couldn't really give an accurate answer until the Committee finished its current selections.

From the Floor: Percentagewise, could you break down the sources of programs now used on the network?

Holt: Answered in terms of hours per week---foreign, 2 hours; grant-in-aid, ½ to 1 hour; other outside organizations 1 hour; and the rest by member stations, about 3 to 4 hours per week.

(Question:)

Holt: Offered some suggestions on proper handling of tapes. Asked that broken tapes be spliced more carefully. Said sometimes a bad batch of tapes gets into circulation because of a faulty channel in the duplicator. Asked that member stations advise Headquarters immediately when a bad tape is received so that the faulty channel can be corrected immediately.

Vogl: Would it be possible in the future with your announcement of forthcoming programs to provide a master tape which would include two or three minute samples of each of the series offered? This would help a great deal in deciding which offerings we wish to take and those we don't want.

Holt: Agreed the idea was good but cautioned against placing too much reliance upon a two or three minute segment of a whole program series.

Skornia: Asked Holt how many programs or series were auditioned so far this year by the Network Acceptance Committee.

Holt: 108 auditions so far this year, probably 115 by November 1.

Hull: Asked the opinion of Skornia concerning having a Tape Network Program Director who would audition and select offerings rather than having the procedure handled by committees since the job is so burdensome and time-consuming.

Skornia: Expressed belief that suggestion might result in increased efficiency but had doubts concerning ability of any one person to be the sole judge of programs. Cited as example the in-school program offerings which must be evaluated by people who have a background in school broadcasting. He also mentioned other specialized fields where the judgment of a group of evaluators is valuable. He said the necessity of rejecting a sizable proportion of programs offered by members is already a difficult problem even when the decisions are made by a committee. About half of the member programs offered to the network are accepted now.

From the Floor: Why can't network subscribers have some kind of graduated scale for fees based on the actual hours of programs they take as well as the other factors which are now used in setting fees?

Skornia: "The answer to that is the network is self-supporting. You've got to have a budget, Holt has to be paid, the duplicators have to be run, and tapes have to be purchased. You can't do it if you're going to let everybody take either Rate A, Rate B or Rate C. We figure that when the rate goes up for members (this year it is $600 and next year probably $800 for some stations) a few will drop out, but we've got our budget..."

From the Floor: How are the A and B rates determined?

Skornia: "A" is 5,000 watts or over; "B" is under 5,000 watts excluding 10 watts; "C" is 1 to 49 and the rest below 1 kilowatt. "I don't know how cheaply people can produce programs on their own stations, but on our rate I don't think the highest rate stations are paying more than a dollar a program. I think it is somewhat less.....We don't see how people can afford not to take (the network service) if they're going to run a station."

(At this point in the Business Meeting the group took a break for coffee.)

Skornia: Announced he had brought registration blanks for the annual NAEB Convention in New York as well as copies of the tentative program.

Hull: Made general remarks about the role of the NAEB as the organized minority voice in American broadcasting and how, even with much fewer outlets than commercial broadcasters, NAEB members are able to reach a considerable portion of the American public. He cited the excellent

uses which have been made of commercial outlets by associate members of NAEB who do not have their own stations. He then opened a discussion of the role of associate members of NAEB in the organization and in particular changes in the Constitution and by-laws which would make associate members voting members.

Skornia: Described the constitutional amendment which is being voted upon (at the time of the meeting) which, if passed would give associate members the vote. He opined that the amendment would pass. He then brought up the question of why associate members were not able to subscribe to the tape network programs for broadcast on commercial stations. He pointed out that the main obstacle has been legal clearance of program materials, licensed music (ASCAP and BMI) in particular. The problem involves both the music publishers and the musicians unions who have been good about giving clearance for non-commercial station use but would raise objections to commercial station use even on a sustaining basis.

Skornia said he has asked associate member committee personnel to go to work on the problem, to set up some procedure for determining which NAEB programs can be cleared for commercial station use. He said this is an important opportunity for "filling in the white spaces on the map" which ought to be exploited.

From the Floor: What about BBC programs? What percentage of the BBC programs on the network could be broadcast on commercial stations through associate members?

Skornia: "I would guess about a third of them."

From the Floor: Would it be possible to go back to network programs of last year and before and find a good many which are free of music or union restrictions and issue them for commercial station broadcast?

Skornia: Said the music problem is not always present since many tape network programs, such as speeches, do not use music. However, checking back on the union restrictions, if any, is almost impossible. The union problem involves both restrictions by union people at the place where the program was made as well as at the place where it would be broadcast.

He said, further, that it is not physically possible to keep old master tapes on file for more than about a year. No suitable place for long term storage and the investment in

tapes would be terrific.

From the Floor: There was further general discussion of the matter of clearing network programs for use on a sustaining basis by associate members on commercial outlets. There were suggestions that all new programs submitted to the network be scrutinized immediately for clearance, thus to begin building a fund of programs which associate members could use. It was pointed out that some stations submitting programs, do not themselves know what parts or elements of the programs are cleared or not, so they could hardly be depended upon to give assurance to headquarters.

Skornia: Displayed a large map of the U. S. just prepared by the NAEB Research Committee showing the location and coverage patterns of all educational stations in the country. He noted the rather complete coverage in the midwestern area and contrasted it with the great white areas where no NAEB stations are located. He said copies of the map were being mailed to the membership.

From the Floor: A question concerning how the program Grant-In-Aid committee functions.

Skornia: This year there were a total of 32 applications for grants. There was $40,000 available for granting. Applicants turned in proposals, some of them very elaborate, but they all had to fill out a summary sheet giving the program title, number in the series, length, content, whether the institution had received a previous grant, etc.

Hill: Continues- - -The committee met in Chicago having first had a look at the summary sheets on each proposal.

Skornia: Some applications were eliminated immediately because they came from individuals or organizations whose object was not really educational in the sense intended by the grants. Next the committee decided to set aside applications from organizations which had received a previous grant-in-aid for "first round" consideration. Others, upon further consideration, had to be eliminated because they could not grant all the rights necessary to allow future distribution of the programs as NAEB had intended it. Some applications included requests for capital expenses and these had to be eliminated from their budgets before considering the rest of the application. After these preliminary steps the committee proceeded to examine applications and listen to audition tapes, and then made its final decisions on the grants.

From the Floor: Does the size of the grant requested or the size of the institution have anything to do with getting a grant?

Skornia: Gave an example of a small Illinois college which asked for and got a $775 grant. He said that size, as such, didn't determine who got a grant; it depended upon the program proposal and how well the applicant could carry it out.

(There was a general discussion of the kinds of programs which stations would like to get, the kinds they need most. The discussion was very scattered and inconclusive.)

Hull: Asked Dunn if he would like to make closing remarks prior to adjournment for the social hour and dinner.

Dunn: "The only thing I want to say is to remind you that NAEB belongs to all of you. Your officers are elected by you in democratic fashion and these three men (Skornia, Hill, Holt) are your servants. It's up to you to guide them as to what you want done. . .You should chastise them if they need it and you should praise them when it is deserved. NAEB will grow and flourish only if you as individual members are growing and progressing and become active participants in the work of NAEB. I hope that we won't be now like a revival meeting where everybody got religion, went down to the mourners bench, wept bitter tears, promised the good Lord and everybody concerned he was going to be a good boy from here on; and then he usually forgot all the promises he made. It is so easy for us to go back to our own little shop and get back in our own little groove....where we never see the horizon or what might be in the future. I hope you will be aggressively-minded in this matter of educational broadcasting, remember that you are making a contribution to your own particular sphere of influence, but that you are also part of a great national pattern which has been discussed here today. . .a voice that can be heard by 80 million people."

5:30 p.m. - Adjourned

6:00 p.m. - Social Hour, Hotel Sheldon-Munn

6:30 p.m. - Dinner, Hotel Sheldon-Munn

There was no formal program for the dinner. Following dinner Hull introduced Dr. Charles E. Friley, President Emeritus, Iowa State College, who spoke briefly.

Dr. Friley restated his basic faith in the educational opportunity which is afforded by educational radio and television. He cited the increasing complexity of modern day life and the fact that no one can be expected to become expert in or even to have a fair working knowledge of all factors which impinge upon his personal life or the society in general. It is in an attempt to fill in these gaps that educational broadcasting has its greatest opportunity and challenge, and Dr. Friley expressed optimism that educational broadcasting will increasingly meet this challenge.

ATTENDANCE LIST

Don Ames, Station KDPS, Public Schools, Des Moines

Martin Busch, Station KUSD, Univ. of South Dakota, Vermillion

James H. Davis, Station WOI-TV, Iowa State College, Ames

Chris Donaldson, Station WOI-TV, Iowa State College, Ames

John W. Dunn, Okla. Educational Television Authority, Norman

Lee Eitzen, Station WSUI, State Univ. of Iowa, Iowa City

Robert Erickson, Omaha University, Omaha

George Halsey, Stations WOI and WOI-TV, Iowa State College, Ames

Harold Hill, NAEB Headquarters, Urbana, Illinois

John Holt, NAEB Headquarters, Urbana, Illinois

Richard B. Hull, Stations WOI and WOI-TV, Iowa State College, Ames

Milford C. Jensen, Station WCAL, Carleton College, Northfield, Minn.

Keith Ketcham, Stations WOI and WOI-TV, Iowa State College, Ames

Bruce A. Linton, Omaha University, Omaha

Frank T. McCann, Creighton University, Omaha

Carl Menzer, Station WSUI, State Univ. of Iowa, Iowa City

Morton Miller, Station KUSD, Univ. of South Dakota, Vermillion

Robert C. Mulhall, Stations WOI and WOI-TV, Iowa State College, Ames

Joseph North, Stations WOI and WOI-TV, Iowa State College, Ames

Mary Gwen Owens, Macalester College, St. Paul, Minn.

Burton Paulu, Station KUOM, Univ. of Minnesota, Minneapolis

Herbert Prescott, Grinnell College, Grinnell, Iowa

S. Donald Robertson, Station KFJM, Univ. of North Dakota, Grand Forks

Clifton Schropp, Station KDPS, Public Schools, Des Moines

Harry Skornia, NAEB Headquarters, Urbana, Illinois

Richard Vogl, Station WOI, Iowa State College, Ames

Fr. R. C. Williams, Creighton University, Omaha

Luncheon Address by Dr. Burton Paulu

NAEB Fulbright Fellow In

Great Britain, 1953-54

Why should a group of American educational broadcasters be interested in how broadcasting is done in the United Kingdom? I can think of several reasons.

Since you are intelligent people, you naturally have an interest in such an important subject as broadcasting in one of the other great democracies of the world. Because you are broadcasters, you of course are anxious to learn about the way your work is done in other countries. And finally, as members of NAEB you are interested in the BBC since many of the programs your stations get from the NAEB tape network originate over there.

As Dick Hull has told you, I went to Britain as a Fulbright scholar. On the same basis Larry Creshkoff went to France and Graham Hovey to Italy. For three very enjoyable weeks in February and March, the three of us conferred and worked together in Rome and Paris; in addition, Larry and I had a week in Brussels as well. In Rome Hovey played host to Mr. and Mrs. Creshkoff and my wife and me. We saw some of the glories of ancient Rome, went to the opera, heard Rome Radio's excellent symphony orchestra, met and talked to a number of key officials from the Italian broadcasting organization, and learned a good deal about radio and television broadcasting in Italy today. Clearly Hovey is doing a good job providing liaison between American educational broadcasters and Italian radio, as well as reporting to NAEB listeners about the Italian scene.

In Brussels Larry and I served as American observers at a meeting of television experts arranged by the Brussels Treaty Organization to discuss educational television. In Paris the three of us spent a week together, in the course of which we had a chance to see how successfully Larry persuaded the French broadcasters to translate some of our Jeffersonian Heritage scripts for use on the French network. Larry was a well chosen man for France. He speaks good French, and clearly has established good rapport with the French broadcasters.

But now to talk about broadcasting in the United Kingdom. It was my assignment to study British broadcasting. Accordingly I watched BBC telecasts, listened to BBC radio programs, talked to many key members in the organization and read widely about it. I also distributed to BBC personnel as well as to British educators, various NAEB documents and pamphlets. With Harry Skornia's assistance I got a number of American publishers to provide me with copies of their books on American radio and television for distribution to the American Embassy library in London and the BBC Library. Those are the places to which British scholars go for data about American broadcasting, so I thought they should have publications of this sort. In July I was one of the three American delegates at a UNESCO-sponsored television producers' seminar which met in London.

Three Distinctive Features about BBC

There are three distinctive things about the BBC: it is a public corporation; it has a monopoly on broadcasting in the United Kingdom; and it is financed through receiver set license fees. The BBC system works well over there, although I don't think it would be successful in America.

It should be judged of course on the basis of how well it serves its public rather than on how well it would operate in another country with quite different basic conditions.

The BBC is a public corporation--and that is not the same thing as a government department! The broadcasting systems of many European countries are departments of their governments. But the BBC is separate and distinct. In this respect it is rather like the American Red Cross. It is definitely more independent of the government than is our TVA. On paper it might appear that the BBC is run by the government, but in fact it is not. In my opinion, it may be somewhat subject to government influence; but it is certainly not subject to government control. This whole subject of course could be the subject for an afternoon's discussion. Let me dismiss the matter now by offering my opinion that the BBC should be considered independent of rather than subservient to the government.

It has of course a monopoly on broadcasting in Britain. There are many reasons for its having grown in this way. One is that the country is geographically small, and there is no great need for three or four broadcasting systems--and probably no support for them either. The basic philosophical justification which has always been advanced in favor of a monopoly, however, is that competition in broadcasting forces standards down, whereas a single unified system can offer a balanced broadcasting service with the ultimate result of elevating public taste. I shall not attempt here to judge the merits of this argument. Incidentally the principal example given by the supporters of monopoly to support their contention that program standards suffer in a competitive situation is the American system!

The third feature of the British system is that it is financed by an annual license tax on receivers. A Britisher with a radio set buys a license for one pound a year ($2.80). For a television set he pays three pounds ($8.40), which covers in addition any radio sets in his home.

BBC Radio Programs

What kind of broadcasting service does the BBC offer? A radio listener has a choice of three national networks: the Light Programme, Home Service, and Third Programme.

The Home Service is on the air daily from 6:30 a.m. to 11:30 p.m. (Sundays from 7:55 a.m.); the Light Programme, daily from 9:00 a.m. to 12:00 midnight (Sundays from 8:00 a.m.); and the Third Programme, from 6:00 p.m. to about 11:30 p.m. daily. The Light and Third Programme, available to 98% and 68% of United Kingdom listeners respectively, are uniform throughout the country. The Home Service network, available to 90% of the population, offers a continuous network feed from London, but each of the 6 regions periodically drops out to insert its own local programs. Of the total listening done by the British public to BBC radio, about 70% is to the Light Programme, 29% to the Home Service, and 1% or less to the Third Programme. (This does not mean that the Light Programme has a "rating" of 70 in the American sense, but rather that 70% of all the BBC listening is to the Light Programme.)

The BBC's Home Service is the keystone of British broadcasting. It tries to offer balanced fare and to appeal to all classes, including cultural programs and serious talks at a level which the ordinary listener can appreciate and understand. Its music ranges from symphony and opera

to jazz, and its talks and drama from serious to rather light. It has news, school broadcasts, and comedy; in short the Home Service offers something of everything. It calls itself "the broad middle strand" of British radio.

The Light Programme is designed for the man who turns to radio mainly for entertainment, and it is "home" for most of the best variety and popular music shows. But it too has news (most of which is exactly equal in listening difficulty to that on the Home Service), some talks (lighter though), and drama (including even a long version of Romeo and Juliet last winter). The staff administering the Light Programme keeps its audience happy, but cleverly slips in a bit of culture--and with excellent audience ratings too.

The Third Programme is clearly for the serious listener. It features full length performances of musical and dramatic masterpieces, very demanding talks and lectures, concerts of (mainly) seldom-played music, and some relatively esoteric literary works written especially for broadcasting. But it is not "educational" in the American sense; it offers no organized courses, lectures, or other instructional programs.

Although each of the services has its own distinctive character, the three services must be regarded as complimentary rather than competitive. Basic planning is coordinated, and an attempt is made to avoid scheduling similar programs on two networks at the same hours. Furthermore, not only does each network repeat its own programs (especially is this true of the Third), but each also repeats the others' broadcasts. Thus most of the best variety shows are used by both Home and Light; many talks by Home and Third; much serious music by Home and Third; and much drama by Home

and Third.

BBC Television Programs

Now what about television? The BBC began television broadcasting in 1936, being the first in the world with a regular program service. It signed off with the outbreak of war in 1939, but resumed broadcasting in 1946.

At present BBC television is on the air in the afternoons and evenings; unlike American television it does not offer morning to night service seven days a week. To be specific, most days BBC-TV is on the air from 5:00 to 6:00 in the afternoon with a children's program, and from about 7:30 to 10:30 in the evening with adult programs. There also are irregular mid-afternoon broadcasts for women or younger children, plus occasional special events, especially on Saturdays.

Last year's annual report analyzes a year's program types as follows: children--17.7%; talks, demonstrations and documentary programs--13.0%; adult drama--12.8%; remote broadcasts of sporting events--15.2%; newsreel and documentary films--12.7%; light entertainment--12.7%; non sports remotes--5.9%; opera, music and ballet--3.4%; entertainment films--3.0%; religion--1.6%; other broadcasts--2.0%. At that time BBC-TV averaged 37.5 hours on the air per week.

Children's Programs

Sir George Barnes, BBC-TV chief, points with special pride to the children's programs. And well he may: there is a special children's newsreel; there are serial stories, talks about animals and nature; and once a

week, a somewhat expurgated Western. Adult programs are bringing an increasing number of quiz shows and parlor games before the camera: "What's My Line" is a British duplicate of the corresponding CBS program, as is "The Name's the Same." "Animal, Vegetable, Mineral" is an "Information, Please" level affair in which people like museum curators or archeologists are challenged to identify artifacts as to origin and date.

BBC-TV drama, like its radio counterpart, doesn't put two-hour plays into thirty minutes (less the commercials) time segments: For example, "Crime and Punishment" was superbly done last winter in a two hour version, and contemporary plays seldom run less than 90 minutes. There's also music--symphony, string quartet, and opera, plus a good deal of ballet.

Odds and ends: the TV announcers--several attractive young ladies and gentlemen--appear on screen at the beginning and end of each transmission and between most programs; unusual programs (to Americans) include straight ball room dancing, talks and occasional table tennis and similar studio-staged matches; program interruptions due to technical difficulties are more common than in the States; most receiving sets have ten or twelve-inch screens, and sixteen inches is considered very large; one is far more apt to encounter a serious drama or symphony concert at a peak evening viewing time in Great Britain than in the United States; the cinema proprietors and sports promoters are as much afraid of television in Great Britain as at home; BBC-TV camera equipment varies from studio to studio rather than being uniform within each station as is normal in America; necklines are definitely (much) lower on television there than here; program times as stated in the weekly Radio Times are approximate, and one

must get used to tuning in at--say--8:40 p.m. for a serious drama, only to watch the last five minutes of a fashion show which is running past its designated time.

BBC Publications

Before signing off I should say something about the various publications of the BBC. Back in 1923 some British newspapers refused to list BBC programs (sounds familiar, doesn't it!). Accordingly the British Broadcasting Company (as it then was called) started its own program journal, with terrific success judged by anyone's standards.

At present the Radio Times is published in seven editions--one for the London area, and one for each of the six regions into which the Home Service network is divided for local broadcast purposes. Its total sale is about 8,000,000 copies per week, which gives it the largest circulation of any weekly journal in the world. Since the Radio Times carries advertising (each copy sells for three pence--about three cents American), it is a real money maker for the BBC, bringing over $2,500,000 per year in profits into the Corporation's tills (which money is then turned back into broadcast expenses.) Each issue contains detailed program listings for the three radio services and for the television service.

Although the Radio Times is the best known and most widely circulated BBC publication it is not the only one. The Listener, which reprints selected broadcast talks and contains in addition some reviews of books and broadcasts, has a weekly circulation of about 135,000. (It sells for four pence--about four cents American.) There is also the BBC Quarterly, a scholarly journal which deals with radio and television, with 4,000 copies

per issue. (It costs two schillings and six-pence--about 35 cents American.) London Calling, with details of BBC overseas broadcasts and some reprints of talks, circulates to the extent of 15,000 copies weekly. Its equivalents in German and French are Hier Spricht London and Ici Londres. Mention should also be made of the various students' bulletins and teachers' guides which accompany BBC in-school broadcasts. About 5,000,000 of these are distributed yearly.

British-American Comparisons

Comparisons are odious but often interesting, so I will draw a few between American and British broadcasting. When we in the United States are good we are the best in the world. We can turn out programs of unimpeachable integrity and uncomparable production skill. But when we are bad, we are terrible!

The BBC has very little as good as our best, but nothing at all as bad as our worst. Their average content level is unquestionably higher than ours: in fact, they are apt to be content oriented in their program planning, whereas we are inclined to be audience oriented. They often over provide for cultural minorities, just as we under serve them. Furthermore, they overestimate the interest of their audiences in serious subjects just as we are apt to underestimate it. If all the stations in this country were run like WOI-TV, my comparisons would be somewhat more in America's favor, since WOI-TV provides its viewers with a chance to laugh as well as with material for their spiritual and intellectual development. Unfortunately, however, most of our stations are not run that well!

Finally let me point out that it is impossible to judge the broadcasting system of one country by the standards of another one. Don't appraise the BBC on the basis of how it would go over in your community. The BBC is run by and for the British people; American broadcasting, by and for Americans. Each system must be finally judged in terms of how well it serves its country, not on the basis of how it might work if it were located somewhere else.

Directory of Region IV Members

Active Members

State and City	Call Letters	Freq. & Power	Licensee	Contact Person	Tel. No.
IOWA					
Ames	WOI (AM)	640 kc 5 kw	Iowa State College	Richard B. Hull Director	2500 X831
Ames	WOI (FM)	90.1 mc 3 kw	Iowa State College	Richard B. Hull	
Decorah	KWLC (AM)	1240 kc 250 w	Luther College	Leslie G. Rude Program Dir.	687
Des Moines	KDPS(FM)	88.1 mc 1.5 kw	Des Moines Public Schools 629 Third Street	Clifton F. Schropp Dir. Audio-Visual	8-7451
Iowa City	WSUI(AM)	910 kc 5 kw	State Univ. of Iowa	Carl H. Menzer Director	8-0511 X2171
Iowa City	KSUI(FM)	91.7 mc 3 kw	State Univ. of Iowa	Carl H. Menzer	
Waverly	KWAR (FM)	89.1 mc 10 w	Wartburg College	Robert Snyder Manager	
MINNESOTA					
Minneapolis	KUOM(AM)	770 kc 5 kw	Univ. of Minnesota	Burton Paulu General Manager	Main 8177 or 8158
Northfield	WCAL(AM)	770 kc 5 kw	St. Olaf College	Milford C. Jensen General Manager	
Northfield	WCAL(FM)	95.7 mc 10 kw	St. Olaf College	Milford C. Jensen	
NORTH DAKOTA					
Grand Forks	KFJM(AM)	1440 kc 1 kw-Day 500 w-Night	Univ. of North Dakota	S. Donald Robertson Director	4-6141
SOUTH DAKOTA					
Vermillion	KUSD(AM)	690 kc 1 kw	Univ. of South Dakota	Edward J. Slack Director	

Directory of Region IV Members

Associate Members

State and City	Institution	Contact Person	Tel. No.
IOWA			
Cedar Falls	Iowa State Teachers College	Herbert V. Hake Director of Radio	
Des Moines	Des Moines Radio Council 1400 Seventy-third Street	Mrs. Clella Darby Director	
Des Moines	Drake University	J. S. Duncan Head, Radio Dept.	
Grinnell	Grinnell College	Herbert Prescott Dir.,Public Rel.	2000 X704
Iowa City	Television Center University of Iowa	John R. Winnie Chief, TV Prod.	8-0511 X2604
MINNESOTA			
Minneapolis	Minneapolis Public Schools 807 N. W. Broadway	Miss Madeline S. Long Consultant in Radio-TV	
Moorhead	Moorhead State Teachers College	Miss Catherine Cater Chairman, Radio Comm.	
St. Paul	Macalester College Grand & Snelling	Lyman C. Miles Director, Radio-TV	
NEBRASKA			
Lincoln	University of Nebraska	Erling Jorgensen Instructor, Speech & Dramatic Art	
Omaha	The Creighton University	Rev. R. C. Williams, S.J. Dir. Communication Arts	
Omaha	University of Omaha 60th & Dodge Street	Bruce A. Linton Head, Dept. of Speech	Glendale 4700

Associate Members

State and City	Institution	Contact Person	Tel. No.
SOUTH DAKOTA			
Aberdeen	Northern State Teachers College	William R. Dodge Asst. Prof. of Speech & Radio	
College Station	South Dakota State College of Agr. and Mech. Arts	Richard Haislet Director of Radio	

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at the Wisconsin Historical Society as part of
"Unlocking the Airwaves: Revitalizing an Early Public and Educational Radio Collection."

A collaboration among the Maryland Institute for Technology in the Humanities,
University of Wisconsin-Madison Department of Communication Arts,
and Wisconsin Historical Society.

Supported by a Humanities Collections and Reference Resources grant from
the National Endowment for the Humanities

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